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VII.— *On Certain Forms of the English Verb which were used in the Sixteenth and Seventeenth Centuries.*

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It is a well known fact that Early English has three methods of forming the present indicative of the verb: that of the South of England in which the Anglo-Saxon declension was closely followed; that of the North in which the original termination *-th* was changed into *-s*, and that of the Midland counties from which the modern forms have been derived. For a long period all these may be said to have existed side by side, though after the time of Chaucer at least, the supremacy of the last cannot be disputed. Still, the occasional use in the sixteenth century of forms belonging to the two first has been observed by several writers, and in particular has been pointed out in detail by Maetzner, who (in his *Englische Grammatik*, vol. i. p. 320. ff.) shows that third persons plurals in *-th* and *-s*, as *they loveth* and *they loves*, and second persons singular in *-s*, as *thou loves*, can be found even late in the seventeenth century. Maetzner calls attention to the fact that these plural forms seem to have escaped the notice of most commentators upon Shakespeare, who either silently change them into the singular or else explain them upon high scientific grounds. Thus in the edition of King Richard II. (Oxford, 1869), prepared by W. G. Clark and W. A. Wright for the Clarendon Press series of text-books, the plurals *draws* and *makes* contained in the following lines found in Act ii. Sc. 3,—

“ These high wild hills and rough uneven ways  
Draws out our miles and makes them wearisome,”—

are explained in the following manner: This is, say the editors, “ a construction which the Greeks called a σχῆμα πρὸς τὸ σημαινόμενον. These wild hills and rough ways blend, as it were, into one idea in the speaker’s mind, and he proceeds as if he had said ‘journeying over these hills and ways’ &c.”

The bearing of this whole question on several disputed passages of Shakespeare is so direct, that it becomes a matter of some importance to know how general was the use of these forms during the period in which he flourished; to ascertain to how great an extent they were employed, not only by that writer himself but by other authors of his time and of the time immediately preceding. Investigations of this kind are attended in this country with considerable embarrassment and trouble, from the perpetually recurring difficulty, not to say impossibility, of obtaining either copies of editions which appeared in the life time of the author, or exact reprints of the same, preserving every peculiarity of the original orthography, etymology, and syntax. Occasionally, indeed, some of these ancient forms are retained in editions, published in our own time, where the language has been modernized. Especially is this the case in poetry, as there the demands of rhyme or metre are frequently imperative. But necessarily no conclusion can safely be drawn from such occurrences save the fact that such forms were used by the authors in whose works they are found: the extent or peculiarity of use can only be inferred and even that with little certainty.

In the preparation of this paper I have examined the following works or parts of works: the poems of Wyatt and Surrey; Ascham's *Toxophilus* (1545) and Scholemaster (1570); Bishop Latimer's *Seven Sermons before Edward VI.* (1549); Bishop Bale's *Play of Kynge Johan* (about 1550); Udall's *Comedy of Roister Doister* (before 1553); More's *Utopia*, translation of Robinson (2d edition, 1556); Sackville's *Induction to Mirror for Magistrates*, and *Complaint of Henry, Duke of Buckingham*; Gascoigne's *Steele Glas* (1576) and *Complaynt of Philomene* (1576); Whetstone's *Remembrance of Gascoigne* (1577); Gosson's *School of Abuse* (1579), and a short poem entitled *Speculum Humanum* (1576); Sidney's *Apologie for Poetrie* (1595); Correspondence of Robert Dudley, Earl of Leicester, during his government of the Low Countries in the years 1585-6; Spenser's *Shepherd's Calendar* (1580), *Fairy Queen* (1590-6), and *Virgil's Gnat* (1591); Bacon's *Advancement of Learning* (1605); Mar-

lowe's Tamburlaine the Great, Dido Queen of Carthage, Hero and Leander, and minor poems; five of Ben Jonson's plays contained in the folio of 1616; forty-four of the fifty-two plays of Beaumont and Fletcher; and the whole of the Shakespeare folio of 1623. For some of the works here cited I rely on the excellent reprints of Mr. Arber; but the works of Wyatt, Surrey, Sackville, Bacon, Marlowe, and Beaumont and Fletcher, have been consulted in modernized editions, and all statements in regard to their usage are necessarily lacking in completeness and accuracy, so far as original editions are concerned.

Obviously in a discussion of this kind, the argument can only be weakened, at least it will not be strengthened, by the citing of illustrations at all doubtful. It has accordingly been made a point to discard all forms in which there should fail to be a strong preponderant probability, if not an actual certainty, that the author designed to make use of the number and person ascribed to him. This has necessarily led to the rejection of all such passages — and they are exceedingly numerous — as the following: "Whom God and man does hate." (Spenser's *Fairy Queen*, book i. canto i. 13): "My mistress and her sister stays for you," (Shakespeare, *Comedy of Errors*, act i. sc. i.): "The priest and his wife sitteth with the Siphogrant," (More's *Utopia*). For the rule so constantly and confidently set forth in English grammar that two or more subjects in the singular connected by *and* require a verb in the plural has never been observed by English writers, at least down to the close of the seventeenth century. On the other hand the verb in phrases like "There hath been men," or "There has been men," is treated as a plural, though the frequency in later writers, of the singular form after *there* with a plural subject renders this a matter of doubt.

With this restriction an examination of the works above-named show in the case of the third person plural the following results, though it has not been deemed important, except in the case of Shakespeare, to specify the passages. The poems of Wyatt show six plurals in *-s* and four in *-th*; those of Surrey, four in *-s* and none in *-th*; Ascham's *Toxophilus*, twelve in *-s* and thirty-six in *-th*; his *Scholemaster*, none in *-s*

and four in *-th*; Latimer's Sermons show nine in *-s* and sixteen in *-th*; Bale's Kynge Johan, four in *-s* and twenty-six in *-th*; Udall's Roister Doister, two of each; Sackville's poems, five in *-s* and none in *-th*; Robinson's translation of More's Utopia, none in *-s* and five in *-th*; Whetstone's Remembrance of Gascoigne, shows four in *-s* and one in *-th*; while Gascoigne himself has none of either; Gosson, has four in *-s* and one in *-th*; Sidney's Apologie for Poetrie, none in *-s* and one in *-th*; Marlowe, three of each; Spenser, two in *-s* and three in *-th*; the Leicester Correspondence shows none in *-s* and thirty-six in *-th*; Bacon's Advancement of Learning, one in *-s* and six in *-th*; Ben Jonson, four in *-s* and one in *-th*; Beaumont and Fletcher, seventeen in *-s* and eight in *-th*; and the Shakespeare folio of 1623, one hundred and sixty-eight in *-s* and forty-six in *-th*.

There are some peculiarities about this list. Thus the Toxophilus of Ascham, published during his life, abounds in both the Northern and Southern forms, while his Scholemaster, a posthumous publication, contains no plural in *-s* and four only in *-th*. Robinson in his translation of the Utopia never employs the ending in *-s*, not even in the third person singular, though that was then in very general use. It is hardly necessary to say that in all these works the modern forms are much the most numerous.

The following are the instances in which these forms appear in the Shakespeare folio of 1623. On account of the great number of them, only the verb and subject will be given, beginning with the third person plural in *-s*:—

*Tempest*. Cares . . . roarers, a. i. sc. 1; Bones aches, a. iii. sc. 3; Wraths . . . which . . . falls, *ibid.*; Lies . . . enemies, a. iv. sc. 1; Tears runs, a. v. sc. 1.—*Two Gentlemen of Verona*. Comes . . . praises, a. ii. sc. 4.—*Merry Wives of Windsor*. There has been knights, a. ii. sc. 2. There has been earls, *ibid.* Swine eats, a. iv. sc. 2.—*Measure for Measure*. Doubts . . . makes, a. i. sc. 5; Knows . . . laws, a. ii. sc. 1.—*Comedy of Errors*. Ships puts, a. iv. sc. 3; Bones bears, a. iv. sc. 4; Clamors . . . poisons, a. v. sc. 1.—*Much Ado about Nothing*. Events stamps, a. i. sc. 2; Comes . . . reckonings, a. v. sc. 4.—*Love's Labor Lost*. Appears . . .

tears, a. v. sc. 2; Wits makes, *ibid.*; Contents dies, *ibid.*; Parts . . . forms, *ibid.*—*Midsummer Night's Dream*. Sighs . . . that . . . costs, a. iii. sc. 2; Lions roars, a. v. sc. 2.—*Merchant of Venice*. Dealings teaches, a. i. sc. 3; Times puts, a. iii. sc. 2; Locks which makes, *ibid.*—*As You Like It*. Destinies decrees, a. i. sc. 2; Likelihoods depends, a. i. sc. 3; Fools . . . that makes, a. iii. sc. 5.—*Taming of the Shrew*. Winds that shakes, a. ii. sc. 1. Things that belongs, *ibid.*; Wants . . . junkets, a. iii. sc. 2; Stars allots, a. iv. sc. 5.—*All's Well that Ends Well*. Dispositions . . which . . makes, a. i. sc. 1; Bones looks, *ibid.*; Bloods . . . stands, a. ii. sc. 3; Additions swell's, *ibid.*; Twigs that threatens, a. iii. sc. 5; Oaths that makes, a. iv. sc. 2; Desires who . . . recovers, *ibid.*; Letters which makes, *ibid.*; Letters . . that sets, a. v. sc. 3.—*Twelfth Night*. Does . . . lives, a. ii. sc. 3; Some achieves, a. ii. sc. 5; Goes . . . grieves, a. iii. sc. 4; Feet hits, a. iii. sc. 4.—*Winter's Tale*. Needs . . . hands, a. ii. sc. 3; Seas hides, a. iv. sc. 3; Lies . . . secrets, *ibid.*—*King John*. Spirits . . . craves, a. ii. sc. 1; Wrongs . . . draws, *ibid.*; Reasons makes, a. iii. sc. 4; Tidings comes, a. iv. sc. 2.—*King Richard II*. Hills and . . . ways . . . draws . . . and makes, a. ii. sc. 3; Lies two kinsmen, a. iii. sc. 3; Comes . . . gardeners, a. iii. sc. 4.—*King Henry IV. Part I*. Lives . . . men, a. ii. sc. 4. *Part II*. Comes . . . swaggerers, (occurs twice) a. ii. sc. 4; Comes none, *ibid.*—*King Henry V*. Wrongs . . . gives, a. i. sc. 2; Comes the English, a. ii. sc. 4; Lips blows, a. ii. sc. 6.—*King Henry VI. Part I*. Stands lords, a. i. sc. 4; Commendations as becomes, a. v. sc. 3. *Part II*. Humors fits, a. i. sc. 1; Them . . . that enjoys, a. ii. sc. 4; Curses . . . turns, a. iii. sc. 2; Enters . . . citizens, (stage direction) a. iv. sc. 5; Them . . . that knows, a. v. sc. 1; Intends . . . forces, *ibid.* *Part III*. Sands . . . that makes, a. i. sc. 4; Passions moves, *ibid.*; Strokes . . . hews down and fells, a. ii. sc. 1; Coals that fires . . . and burns, a. ii. sc. 5; Minutes . . . makes, *ibid.*; Hours brings, *ibid.*; Wounds that kills, *ibid.*; Commixtures melts, a. ii. sc. 6; Who shines, *ibid.*; The scatter'd foe that hopes, *ibid.*; Means that keeps, a. iii. sc. 2; Riddles sorts, a. v. sc. 5; Shows, such as

befits, a. v. sc. 7. — *King Richard III.* Deeds . . . provokes, a. i. sc. 2; Sorrows bids, a. iv. sc. 1; After-hours gives, a. iv. sc. 3; Children quits, a. v. sc. 3. — *King Henry VIII.* Women . . . makes, a. i. sc. 4; Points . . . drives, a. ii. sc. 4. — *Troilus and Cressida.* Knots . . . infects . . . and diverts, a. i. sc. 3; They . . . that speaks, a. iii. sc. 2; Rhymes . . . wants, a. iii. sc. 2; Farewells goes, a. iii. sc. 3; Trumpets sounds, a. v. sc. 9; Armies separates, *ibid.* — *Coriolanus.* They . . . follows, a. i. sc. 4; Blows . . . craves, a. iv. sc. 1; Bosoms seems, a. iv. sc. 4; Places yields, a. iv. sc. 7; Conspirators . . . kills, a. v. sc. 5 (stage direction). — *Titus Andronicus.* Sons speaks, a. i. sc. 2 (stage direction); Years wants, a. ii. sc. 1; Horse . . . runs, a. ii. sc. 2; Parcel . . . which dreads, a. ii. sc. 3; Begins . . . sorrows, a. v. sc. 4; Letters . . . which signifies, a. v. sc. 1. — *Romeo and Juliet.* Masks . . . puts, a. i. sc. 1; Remedies . . . lies, a. ii. sc. 3; Wits faints, a. ii. sc. 4; Thoughts which . . . glides, a. ii. sc. 5; Legs excels, *ibid.*; Gossamers that idles, a. ii. sc. 5; Comes the Capulets, a. iii. sc. 1; Eyes . . . that makes, a. iii. sc. 2; Howlings attends, a. iii. sc. 3; Fears comes, a. v. sc. 3. — *Timon.* Instruments . . . that keeps, a. i. sc. 2; Needs . . . feasts, *ibid.*; These owes, a. iii. sc. 3; Drops pays, a. iii. sc. 4; Laws ha's, a. iv. sc. 3; Gods ha's, *ibid.* — *Julius Caesar.* Affairs . . . rests, a. v. sc. 1. — *Macbeth.* Natures lies, a. i. sc. 7; Words . . . gives, a. ii. sc. 1; Heavens . . . threatens, a. ii. sc. 4; The times has been, a. iii. sc. 4; Means that makes, a. iv. sc. 3. — *Hamlet.* Some says, a. i. sc. 1; All that lives, a. i. sc. 2; Seems . . . uses, *ibid.*; Thanks as fits, a. ii. sc. 2; Brains . . . puts, a. iii. sc. 1; Depends and rests . . . lives, a. iii. sc. 3; Sorrows comes, a. iv. sc. 5; Houses . . . lasts, a. v. sc. 1; Griefs bears, *ibid.* — *King Lear.* Regards that stands, a. i. sc. 1; Faces . . . stands, a. ii. sc. 2; Germens . . . that makes, a. iii. sc. 2; Means . . . graces, a. iii. sc. 7; Manners urges, a. v. sc. 3. — *Othello.* Wars which . . . stands, a. i. sc. 1; Minerals that wakens, a. i. sc. 2; The young affects, a. i. sc. 3; Do's . . . acquaintance, a. ii. sc. 2; Wars that makes, a. iii. sc. 3; Words that shakes, a. iv. sc. 1; They . . . that wins, a. iv. sc. 1; Messengers . . . stays, a. iv. sc. 2; Eyes . . . drops, a. v. sc. 2. — *Antony and*

*Cleopatra*. Knaves that smells, a. i. sc. 4; Menacrates and Menas, famous pirates, makes, a. i. sc. 4; Needs . . . words, a. ii. sc. 7; The people knows, a. iii. sc. 6; Friends that does, a. iii. sc. 6; Rhymers ballads, a. v. sc. 2. — *Cymbeline*. Graces . . . that charms, a. i. sc. 7; Springs . . . that lies, a. ii. sc. 3; Testimonies . . . lies, a. iii. sc. 4; Seas breeds, a. iv. sc. 2; Follows the two young Leonati, (stage direction) a. v. sc. 4; Comes . . . staggers, a. v. sc. 5.

The following are the third person plurals in *-th*:—

*Comedy of Errors*. Fits hath, a. v. sc. 1. — *Merry Wives of Windsor*. Successors . . . hath, a. i. sc. 1. — *Much Ado about Nothing*. Wrongs doth, a. v. sc. 1. — *Love's Labor Lost*. Hairs . . . hath, a. iv. sc. 3; Inches doth, a. v. sc. 2. — *Midsummer Night's Dream*. Fogs which . . . hath, a. ii. sc. 1; Kindred hath, a. iii. sc. 1; Eyes doth, a. iv. sc. 1; Minds . . . witnesseth (?), a. v. sc. 1. — *Merchant of Venice*. Men . . . doth, a. iii. sc. 2. — *All's Well that Ends Well*. Wars hath, a. i. sc. 1. — *Winter's Tale*. Encounters hath, a. i. sc. 1; Changes hath, a. i. sc. 2; One three . . . hath, a. iv. sc. 3. — *King John*. Stones that . . . doth, a. ii. sc. 1; Arms . . . hath, *ibid.*; Affections . . . doth, a. v. sc. 2. — *King Richard II*. Wars hath, a. ii. sc. 1; Them . . . that . . . hath, a. iii. sc. 2; Hours hath, a. iii. sc. 4. — *King Henry IV. Part I*. Beds of sweat hath, a. ii. sc. 3. *Part II*. Examples . . . hath, a. iv. sc. 1. — *King Henry V*. Spirits that hath, Prologue. — *King Henry VI. Part I*. Hath . . . Frenchmen, a. ii. sc. 2; Reasons bindeth, a. v. sc. 5. *Part II*. Dreams . . . doth, a. i. sc. 2; Traitors hateth, a. iv. sc. 4. *Part III*. Cheeks . . . presenteth, a. ii. sc. 5; Looks doth, a. iii. sc. 2; Words doth, *ibid.*; Dislikes . . . doth, a. iv. sc. 1. — *King Richard III*. These . . . hath moved, a. i. sc. 1. — *Troilus and Cressida*. Contents . . . doth, a. i. sc. 2; Wounds doth, a. v. sc. 3. — *Coriolanus*. There hath . . . men, a. ii. sc. 2; Ministers that doth, a. iii. sc. 3; There hath . . . insurrections, a. iv. sc. 3; Examples . . . hath, a. iv. sc. 6; Spoils . . . doth, a. v. sc. 5. — *Titus Andronicus*. Hands hath, a. ii. sc. 5. — *Romeo and Juliet*. Griefs . . . doth, a. iv. sc. 5. — *Macbeth*. Blows and buffets . . . hath, a. iii. sc. 1; Evils . . . hath, a. iv. sc. 3. —



*King Lear*. The best and soundest . . . hath, a. i. sc. 1. — *Othello*. Such things . . . as doth, a. i. sc. 3. — *Antony and Cleopatra*. Contempts doth, a. i. sc. 2.

It is not impossible that some examples existing in the folio and in the other works examined may have been overlooked ; that in some instances the examples here given may have been misprints ; that a few may be susceptible of a different explanation from that which implies the continued use of a plural in *-s* or *-th*. But conceding this, the number of illustrations will be little affected by any one of these possibilities or by all of them combined. The examination of the literature of the time is of course only partial. But assuming that a fuller investigation will show results not materially different, it seems fair to draw the following conclusions :

First. That while some writers doubtless never made use of either the third person plural in *-s* or in *-th*, both were nevertheless considered legitimate and proper, just as at the present time the third person singular in *-th*, though never under any circumstances used by many, is admitted to be correct by all.

Secondly. That the plural in *-th* was much more common about the middle of the sixteenth century than towards its close : that during the latter half of that century it was dying out, and at the beginning of the seventeenth was almost entirely confined to the present tense of the verbs *do* and *have*. In connection with this point it is important to observe that in Shakespeare, with the exception of a possible plural in the *Midsummer Night's Dream*, which is probably a singular, there are no plurals in *-th* but *hath* and *doth*, with the exception of *King Henry VI.* where the plurals *bindeth*, *hateth*, and *presenteth* are found. There is only one case of this plural to be found in Ben Jonson, so far as his works have been examined. This is seen in the line, "The choicest brain the times hath sent us forth," taken from the first act of 'Every man in his Humor,' as it appears in the folio of 1616. In Gifford's edition the *hath* is changed to *have*. The most marked exceptions to the general conclusion that has been drawn occur in 'The Leicester Correspondence,' as published by the Camden Society, in which letters appear from the Earl of Leicester, and

Thomas Dudley, and from the Queen's ministers, Walsingham and Burghley. In this, besides *doth* and *hath* which are very frequently met with, are also found as plurals, *continuet* (Let. xvi.), *keepeth* (Let. xxi.), *commeth*, *hopeth*, *writeth*, *falleth* (Let. xl.), *pleaseth* (Let. lxv.), *goeth* (Let. xcix.), *groweth* (Let. ciii.), *keepeth* (Let. cxi.), *termeth* (Let. cxvi.), and *impeacheth* (Let. cxxxiv).

Thirdly. That there is no proof of the decay of the plural form in *-s* during the period under examination. Indeed, if there were any change at all the evidence of the facts so far collected seems to show that the use of it rather increased than diminished. Yet as it is most prevalent in the drama, and as the drama represents more fully and accurately the speech of common life than any other kind of writing, there is little doubt that the plural in *-s*, while much employed at this time in conversation, was disappearing from use in the literary language. Its infrequency in a work so carefully edited as the Ben Jonson folio of 1616, with its constant recurrence in one so carelessly edited as the Shakespeare folio of 1623, seems to bear out this conclusion.

In the second person singular the northern form in *-s*, as *thou loves*, maintained its ground during this period along with the regular form in *-st*. Though the examples of this usage are far from being as numerous as in the case of the third person plural, there are still enough of them to justify the assertion that this form was regarded as allowable at least, if not perfectly proper. Some of the writers above referred to furnish no instances of this usage. Of those that do, Wyatt has the form twice; Latimer, three times; Gosson, four times; Spenser, six times; Ben Jonson, once; Beaumont and Fletcher, five times; and the following twenty-eight examples occur in the Shakespeare folio:—Likes, *Two Gentlemen of Verona*, a. ii. sc. 7; Splits, *Measure for Measure*, a. ii. sc. 2; Exists, *ibid.*, a. iii. sc. 1; Calls, *Taming of the Shrew*, a. iv. sc. 1; Affects, *Winter's Tale*, a. iv. sc. 3; Disputes, *Love's Labor Lost*, a. v. sc. 1; Requests, *ibid.*, a. v. sc. 2; Torments, *King Richard II.*, a. iv. sc. 2; Thinks, *King Henry V.*, a. iv. sc. 1; Got's, *King Henry VI. Part I.*, a. i. sc. 4; Lends, *ibid.*, *Part II.*, a. i. sc. 1; Starts, *ibid.*, a. iv. sc. 1; Mistakes, *ibid.*, a. v. sc. 1;

Requests, *King Richard III.*, a. ii. sc. 1; Loves, *Romeo and Juliet*, a. i. sc. 2; Woulds, *ibid.*, a. iii. sc. 1; Expects, *ibid.*, a. iii. sc. 5; Counterfeits, *ibid.*; Girdles, *Timon*, a. iv. sc. 1; Puts, a. iv. sc. 3; Comforts, a. v. sc. 2; Revisits, *Hamlet*, a. i. sc. 4; Ha's practised, *King Lear*, a. iii. sc. 2; Lusts, *ibid.*, a. iv. sc. 5; Looks, *Othello*, a. ii. sc. 3; Dafts, *ibid.*, a. iv. sc. 2; Makes, a. v. sc. 2; Refts, *Cymbeline*, a. iii. sc. 3; Makes, *ibid.*, a. iii. sc. 4.

There are a number of instances in the Shakespeare folio, in which the first person singular ends in *-s*, as it does to this day in the language of low life. They may possibly be misprints, but this is hardly probable. Still there are not enough of them to enable us to draw from them alone any satisfactory conclusion. It has, however, been deemed best to give the passages in which they occur, which are the following:—Make him proud to make me proud that jests, *Love's Labor Lost*, a. v. sc. 2; Nor God nor I delights in perjured men, *ibid.*; I beseech you, hear me who professes Myself your loyal servant, . . . yet that dares Less appear so, *Winter's Tale*, a. ii. sc. 3; So I does, *Troilus and Cressida*, a. i. sc. 2; My name is Thomas Mowbray, Duke of Norfolk, Who hither comes, engaged by my oath, *King Richard II.*, a. i. sc. 3; On me that halts and am misshapen thus, *King Richard III.*, a. i. sc. 2; I for a Clar-ence weeps, so doth not she, *ibid.*, a. ii. sc. 2. Such forms are common enough in later dramatic writers, where the language of uneducated men is represented; but this is not a peculiarity belonging to any of the above examples. *Myself* and *thysself* are also found sometimes as the subjects of verbs ending in *-s*: but in this case it may be that *self* is looked upon as a substantive.

There is no more singular characteristic of the inflection of the verb during the sixteenth century than the occasional extension of the ending *-th* to the first and second persons singular of the present tense, as, for illustration, in the following lines from Wyatt and Shakespeare:

"But I that truth  
Hath always meant  
Doth still proceed to serve in vain."

"Cassio hath beaten thee,  
And thou by that small hurt hath cashier'd Cassio."

There are several instances of this usage, and it may, perhaps, be regarded as an indication of a tendency then existing to discard all the distinctive endings of the verb. Still little stress can be laid upon these examples. They are at present too few in number, and many of them too doubtful in character, to be regarded as justifying the formation of any theory. Closer examination and wider investigation may enable us to state with certainty what is the actual fact in regard to these forms; but such a statement it is not safe to make with our present knowledge.

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VIII. — *On some Mistaken Notions of Algonkin Grammar, and on Mistranslations of Words from Eliot's Bible, &c.*

BY J. HAMMOND TRUMBULL.

John Eliot's version of the Bible in the language of the Indians of Massachusetts has been characterized as "a rich mine of Indian philology," from which "a complete grammar and valuable dictionary might, with labor and perseverance, be extracted."\* Scholars like Pickering and Gallatin have now and then really worked a vein or two of this mine, with moderate success; but for every such one there have been fifty who were content to glean a few surface-specimens and spare themselves all trouble of assay or analysis. The richness of the mine considered, it is surprising that so much worthless ore has been brought out of it and that so much which was intrinsically good has been made worthless in the smelting process to which it was subjected to prepare it for filling the molds of comparative vocabularies, for bracing up an unsound hypothesis, or for pinning together some linguistic structure which was not quite strong enough to stand alone. If an Algonkin place-name is to be mis-interpreted, the mis-interpretation is usually made on the supposed authority of Eliot. When his version is referred to for the purpose

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\* Duponceau's Notes to Eliot's "Indian Grammar Begun," in Massachusetts Hist. Collections, 2d Ser., vol ix. p. ix.